ASIFA EAST

ANYMATION

mar 95

A NEWSLETTER OF THE ANIMATED ARTS

What is CD-ROM Animation?

MARK SEGAL

CD-ROM ANIMATION IS NOT ONLY DONE ON A COMPUTER but is ultimately displayed on a computer. This places constraints on what is animate-able, as compared to computer animation destined for video or film.

The color palette is limited, the smoothness of single framing isn't readily available: these animations are software and must run in "real time" - only as quickly and evenly as a computer's central processing unit will allow. It must run not only on the latest, smoothest running PCs and Macs, but also on older, clunkier models.

In animator's terms, these limitations mean: no lip sync and only as much movement as the programmer will allow. Still, even with these present drawbacks, this is an area of tremendous promise. CD-ROM publishers have moved beyond recycling vast quantities of text, still pictures and old movie clips to produce projects that include original animation.

The model for most storybook CD-ROMS is Broderbund's popular "Grandma and Me." Prolific children's book illustrator Mercer Mayer uses animal characters he created in print to chronicle a boy's trip to the beach with his grandmother. It's an interactive journey in which your mouse-clicks launch animated sequences. Clicking on the door of grandma's house prompts the boy and his grandma to come out and walk down the front path of a tree-lined street. Clicking on the trees puts squirrel's, birds, and butterflies through their paces. A click on the bus stop sign brings the bus.

What can we look forward to in the future? "As animation goes digital, the animation market will expand" according to Judson Rosebush of Rosebush Visions, developer of "Gahan Wilson's Haunted House" and the soon to be released "Ocean Planet Explorer."

CONTINUED ON PAGE 3

ASIFA-EAST FEBRUARY SCREENING

CD-ROM PANEL

FRIDAY, MARCH 16TH 6PM

NYU TISCH SCHOOL OF THE ARTS - ROOM 109

CD-ROM Animation: How can traditional animators break into this new market? What skills will we need? What computer-imposed limitations will we have to struggle with? On March 17, veteran computer-graphics artist Judson Rosebush will moderate a panel of New York based pioneers of this new medium, who will answer your questions and show their work.

PROSPECTIVE PANELISTS INCLUDE*:

JUDSON ROSEBUSH of Rosebush Visions
KATHY KONKLE, Animator, Rosebush Visions

MICHAEL PINTO of Vanguard Media
CHRIS PYRNOWSKI, Animator, Vanguard Media

RODNEY GREENBLATT of Voyager

***subject to change.**

inside

Stop Motion Puppet Animation Symposium · NYU Animation Festival
Schmoozilla · Calendar · Film Festivals · Resources
Interview with Barry Purves · Photos of Animation Festival · Byte Stuff

ASIFA-East
The International Animated Film Society (New York Chapter)

a program of the New York Foundation for the Arts

PRESIDENT
Linda Simensky
212 258 7727 (AFTER 5PM)

MEMBERSHIP/MAILING LIST
Jim Petropolous

EDITOR
Margaret Frey

CONTRIBUTORS
John R. Dilworth, Laurie Edmonds, Brian Cirulnick, Mark Segal, David Ehrlich

NEWSLETTER DESIGN
Rabid Four Eyes

EXECUTIVE BOARD
Dick Rauh, Bill Lorenzo, Howard Beckerman, Iris Beckerman, Ray Kosarin, Shamus Culhane, Don Duga, John R. Dilworth, Mark Segal, Steve Dovas, John Gati, Candy Kugel, Dean Lennert, Linda Simensky, Michael Sporn, Tom Warburton

SEND NEWSLETTER CONTRIBUTIONS TO
Margaret Frey
951 AMSTERDAM AVE, NO. 2C NYC 10025
PHONE/FAX 212 666 8926
EMAIL @ DAGART. AOLCOM

FOR INTERNATIONAL MEMBERS
David Ehrlich, ASIFA INTL. VP
RR1 BOX 50
RANDOLF, VERMONT 05060

LETTER TO THE EDITOR

The ASIFA-East Festival

I'm writing...out of a sense that the ASIFA-East film show isn't doing all it could for the membership or for its potential audience.

I live 3 hours from New York and have a full-time job, so I wasn't at the judging. But from the list of films in the show and what I know of the judging process, I have some idea what's wrong with the situation.

ASIFA-East is supposed to be representing the entire northeastern US. From my remote outpost in Western Mass, it appears to be largely a mutual back scratching club for people in (or hoping to be in) the New York animation industry. I grew up in New York, and I used to be in that industry. I know this mindset well. I doubt it happens out of malice, but I know how easy it is to forget that there's life outside of the five boroughs. Consider this a friendly reminder.

What might this mean for the ASIFA-East film show? Maybe it's time to start running it like a real festival. I'd like to see an independent category added for those of us who are neither professionals nor students.

And let's face it: the one-person-one-vote system is no way to program a festival, especially when the people who show up for the judging are the people who worked on the films. If you want to assemble a diverse program of excellent films you have to judge them on their own terms, and for this you need a jury. Under the current system, an independent, non-student film made by one person doesn't stand a chance against a commercial film made by a staff of one hundred — especially if they all show up. If people can't bear to lose the traditional one-person-one-vote system, save it for 'Audience Favorite' awards to be given AFTER the films are programmed and shown.

There are few enough opportunities for animators to have their work shown on a big screen. And audiences are starving for theatrical animation. A well-organized, well-publicized show can pack in crowds. ASIFA-East is headquartered in one of the most densely populated, culturally alive places on the planet, and represents some of the most talented and prolific artists in the country. If ASIFA-East took better advantage of these circumstances we could put together a film show that people would actually pay to see. More good films could get shown to more people. The organization (and maybe even the animators) might earn a few dollars as well.

Perhaps it's time to split off the various and sometimes conflicting functions of the annual show into two or more separate shows. I don't pretend to know the best way to do all this, but if we all put our pointy heads together we can surely come up with some suggestions.

top of the world, *Luke Jaeger*

New Look: Brock Waldron and Doug Livingston of Rabid Four Eyes Design in NYC have graciously agreed to undertake the task of designing ANYMATOR each month. "We have always thought of animation as a very forward thinking medium," comments Livingston. "Regardless of style, animators are constantly pushing that envelope, be it artistically or technically. We're thrilled to have the opportunity to reflect that idea in a monthly newsletter addressing such a creative group." This will be the new format for ANYMATOR for the next four months at which time we take our annual summer break (June is the closing issue.) Submissions for the newsletter should still be made to Editor Margaret Frey. The deadline for the April ANYMATOR is March 24th.

ASIFA-East Online - Free First Class software diskettes are now available. Contact Margaret Frey at 212-666-8926 and specify Windows or Mac. If you have America Online, I can modem the application to you. dagart@aol.com.

Corrections to February ANYMATOR

In mentioning the MOMA screening of the works of Faith and Emily Hubley (Frame by Frame, March 3rd) "Her Grandmother's Gift" was accidentally credited as a 'work-in-progress' by Faith and Emily Hubley. "Her Grandmother's Gift" is actually a work-in-progress by Emily Hubley. "Rainbows of Hawaii" is a work in progress by Faith and Emily Hubley.

ALSO: The New York Film Expo awards in the animation category were also incorrectly posted. The actual award winners are as follows:

Gold Award to "Seers and Clowns" by Faith Hubley

Silver Award to "Enough" by Emily Hubley

Bronze Awards to "Living on the Comet" by Kathy Smith and also to "Grown Up" by Joanna Priestly.

Congratulations to all the winners and apologies for the mistake!

NYU TISCH SCHOOL OF THE ARTS - MARCH 9TH 6:30PM

Stop Motion Puppet Animation Symposium

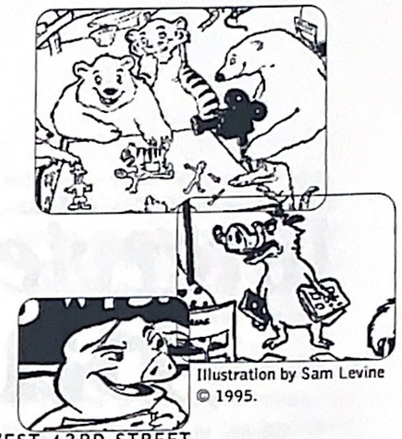


Illustration by Sam Levine © 1995.

A SYMPOSIUM on the special art of stop-motion puppet animation, co-sponsored by BBC Worldwide and the NYU Tisch School of the Arts' Animation Program, will take place at the New York University on Thursday, March 9th at 721 Broadway, in basement projection room #006 at 6:30 pm.

A screening of the documentary on the making of last year's Academy Award-winning short THE WRONG TROUSERS by British animator Nick Park will proceed a panel discussion on the art of 3-D animation by four New York City-based puppet animators, including Academy Award-winner Jimmy Picker, Ellen Goldstein, Voltaire, and Bradley Schiff. The panel moderator will be John Canemaker, animator, film historian and head of the NYU TSOA animation program.

Following the discussion will be a screening of THE WRONG TROUSERS, which debuts on Public Television on March 22. END

APRIL 7TH AT 8PM TOWN HALL 123 WEST 43RD STREET

NYU Animation Festival at Town Hall

THIS YEAR'S MIX OF SUBJECTS includes outrageous sight gags, serious social commentary, as well as flights-of-fancy abstractions. Both finished shorts with soundtracks and silent works-in-progress — accompanied by pianist Stuart Oderman—be showcased. The techniques of the films—all produced this year by students enrolled in the NYU TSOA graduate and undergraduate Animation Program—range from cels to claymation, scratch-and-paint on film to computer generated designs.

"NYU's Animation Festival has become an important showcase for our young 'moving graphics' artists," says Associated Professor John Canemaker, head of the NYU TSOA Animation Program. "The annual screening has led to animation jobs, distribution contracts and production funding for many participating students."

Admission is $6.00 for the general public, $3.00 with student I.D., free admission to NYU TSOA grad and undergraduate Film and TV students. Tickets will be available at the Town Hall box office beginning the week of April 3 and on the evening of the screening. For ticket information, call Town Hall at 212-840-2824.

For further information, call the NYU TSOA Special Events Office at 212-998-1795. END

WHAT IS CD-ROM ANIAMTION CONTINUED FROM PAGE 1

"CD-ROM represents not a complication, but a simplification of things - word processed text, digital illustration, video and film and consumer audio converging into a single medium." Rosebush predicts a future where CD-ROM players with color screens will fasten onto your belt. "They'll be as ubiquitous as Walkmans - a global mass-consumer technology."

Independent animator George Griffin offered a more modest prediction. In a few years, he said, we'll look back at what are now considered sophisticated CD-ROM offerings - especially at the animation and think "how primitive." END

Barry Purves SCREENPLAY was such a hit that last year we scheduled an extensive North American tour for Barry in which he would also premiere his newest film, RIGOLETTO. Taking Barry through the East Coast portion of his tour, I had the chance to see RIGOLETTO a number of times but still felt I was missing key elements of the film. Subsequent discussions with Barry enabled me to view this brilliant work with greater insight. I hope that the following interview will increase the accessibility of this work for others as well.

STUDY GUIDE TO "RIGOLETTO"

BY DAVID EHRLICH

Interview with Barry Purves

DAVID: The RIGOLETTO puppets are extremely lifelike in their detail. But there seems to be something strangely realistic about the way they do move.

BARRY: Yes, I think with RIGOLETTO, I was trying to concentrate on the psychology of the characters. RIGOLETTO is a very dark, twisted story with some very devious psychology going on, and what I was hoping from the characters was that you could see them thinking and see what their motivations were.

DAVID: Can you tell us how you hoped to achieve this?

BARRY: I tried to play a lot of the film in close ups and medium shots. The characters sing for a good 80% of the film and what they're actually singing about is quite relevant to their psychology and their motivation. And when they were singing I wanted to keep the camera on the puppets. And what I also particularly wanted to do with these puppets was to have them reacting with each other. While the Duke is singing, I didn't want to have the camera just focused on him, but I wanted to see the effect it was having on Gilda.

DAVID: Your puppets do seem to relate very directly to each other, not just physically, but also emotionally and psychologically.

BARRY: I think basically it comes about by doing all the animation myself. Unless you work with an animator you know as well as yourself, there's always going to be a lot of explaining to do. You have to say, "When are you holding your hand out so that I can touch it, because my hand's out already?" The most important thing is, you can be in both characters' heads at the same time.

DAVID: I wanted to ask you about your background as an actor.

BARRY: I suppose I could be a bit of a method animator. I won't do anything with a puppet unless there's a psychological reason for it. And with RIGOLETTO, there are long pauses where one character is just singing a sustained note for 15 seconds. It's quite difficult to find a motivation to keep that going. There's a scene in "La donna mobile'" where the Duke finishes the song, with a very high sustained note. He's been seducing Maddalena and at that point, he's bent her backwards over the balcony. I decided to make him use this note to trap her. He's got her caught, she can't move and it's really showing the power he has over her. He keeps her there as long as he can, and then he comes out of the high note and just laughs.

DAVID: I had a bit of a problem understanding why Gilda would try to save the man who had violated her.

BARRY: A lot of people have problems with Gilda, women especially. I had to find a reason why she rushes up to save the Duke and gets killed herself. Gilda still had some sort of feelings for the Duke. She still was hoping to believe him when he said he loved her, even though he's gone off with another woman now. When she sees him about to be killed, she rushes up to try to save him, and probably in the back of her mind, she's thinking, "Give me another chance. "And, unfortunately, she gets killed in the process. Gilda's tragedy is that Rigoletto has kept her away all her life from the debauchery and deceit of the court, and suddenly when she's let loose into it, she doesn't know what's what.

DAVID: How does Verdi express that sheltered existence?

BARRY: She is always locked away and there are a few lines about her wanting to know what's going on outside and Rigoletto saying, "No, no, don't take any interest. I'm your world. That's the only thing you need to know."

DAVID: These are really important lines. But it's truly difficult to get them.

BARRY: Yes, I had to try to find a visual way of getting that across by trying to give the idea that Gilda was trapped in a cage that her father had made. The designs of her house are like a cage, and there are a few holes in it, almost as if she's been trying to escape. She wants to know what's outside. There are several lines about the door always being locked, and the first time we see Rigoletto, he's actually locking Gilda in her house as he goes off to the orgy. And the designs of her costume and her hair all imply cages and things being trapped in. When she's seduced by the Duke, that's all released, but she can't cope. She's a caged bird that suddenly can't fly anymore.

DAVID: There's the lock on the cage, the nursemaid, who seems the weakest link.

BARRY: Well, yes, she'll do anything for money, as we see in the film.

DAVID: I've seen it six times and I didn't see any money being handed to her.

BARRY: Ahhh. You have to watch it tonight. As the Duke confronts the maid, he gives her some money.

DAVID: Do you see the money?

BARRY: Yes...and hear it. She catches it and she puts it to her ear. And then she goes and sits down, counting the money. All through the film, I used the fact that the Duke can almost buy anything. When he has raped Gilda and leaves to go off wherever he goes, he throws money at her. When the body is delivered at the end, Sparafuccio is given some money by Rigoletto. When Maddalena is being seduced by the Duke, she takes his purse and drops it down to Sparafuccio. There's money going all over the place. Everybody can be bought.

DAVID: I missed that.

BARRY: Well, maybe that's my fault because it's not clear and because I expect the audience to catch every frame and all the detail. But I do like the audience being able to see the films again, and still see new things.

DAVID: You've also chosen a very dark atmosphere in which to see these things.

BARRY: Yes. Well, the sound effects are there, of all the money.

DAVID: It's hard to pick up sound effects in an opera.

BARRY: With a hundred piece orchestra, yes. It's all there, but as you say, it is rather dense. I do feel half an hour is a bit short. I would have liked another 10 minutes to have done a bit more plotting, but I really pared down the plot as simply as I could in half an hour. I suppose if I'm being honest, I should have simplified further, or rather compromised the plot, but I did want to be as true to Verdi as I could. I did not want to make a bland superficial film, where everything was explained in big letters. Besides, I'm sure that the audience understands more of the story on film than they might ever have understood of the opera on stage.

DAVID: You've created a very rich dense texture so it will take years of viewing to grasp everything in this film.

BARRY: It's even more dense because the music was so important in RIGOLETTO, in that it was another language. And my hands were a bit tied by that sometimes. I couldn't tell a piece of plot while the music was saying something else. I had to stay with the music.

DAVID: You timed each move of the camera to a phrase of music. You made that decision at the beginning, knowing how that would limit you at certain points dramatically.?

BARRY: Yes. I didn't want the music to be just background music. I wanted to try to bring out what Verdi was doing with the music. I made the camera work follow the music. After six months of working the score down to half an hour, I went through the score again and again, and kept finding in the score, points where I thought, "This is a cut." I didn't want to cut in the middle of a phrase of music. I wanted to find the natural punctuation in the music, and build my sentences around that. For example in one song, perhaps there are ten phrases or ten different musical sentences, so I tried to think, that gives me ten shots, and then I tried to fit the plot into those ten shots. Within a song, I wanted to keep the camera with the characters singing that song. It was like little chunks. I had to find a way of telling the story within those chunks. This may all make the film a bit too dense for the audience, but I think you can hear the structure of the music, that it comes across clearly.

DAVID: I felt many times in this film that I was the camera, and as the camera was moving in and around the opera with the music, that I was moving as well.

CONTINUED ON PAGE 9

The Night the Animators Came Out

by John R. Dilworth and Margaret Frey

1

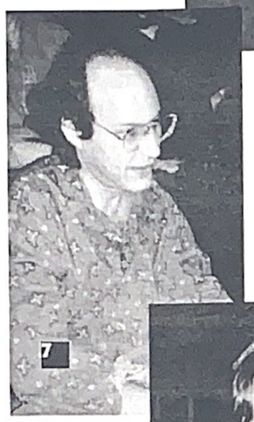
2

3

4

5

6


7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

1. Jim (Lt. Senior Grade) Petropoulos and John Schnall, winner of First Prize for Concept "Opposing Views."

2. Filmmaker and Artist Suzanne Dimant.

3. Charles Samu Award Winner, Michael Sporn for "WHITE-WASH", and Second Prize for Soundtrack.

4. Ray Kosarin and international animator Larry Ruppel.

5. ASIFA East Editor Margaret Frey.

6. Animation Historian Bill Lorenzo.

7. Jimmy Picker takes a break from the production of his new short to attend the awards.

8. "New York Magazine's" 100 Smartest People in NY: MTV's Abby Terkuhle. Uh, huh-huh.

9. The one and only Masako Kanayama.

10. Filmmaker Janet Benn enjoys the party, awaiting the completion of her next film.

11. Former newsletter editor, Ayeau King and animation puppeteer John Gati.

12. Our Leader, Linda Simensky, presiding over the evening's Pomp and Circumstance.

13. Howard and Iris Beckerman

14. Colleen Davis accepts Third Prize award for Professional Films Under One Minute for Bill Davis' "T.Tiger"

15. John Canemaker, Winner/Third Prize for Concept: "Break the Silence-Kid's Against Child Abuse" and gift from heaven and supreme animator, Tissa David

16. Laura Margolies wins first prize inProfessional Films Under One Minute for "Çapueira"

17. Directors Don Duga and Yvette Kaplan at the post awards reception.

18. First Prize winner for Soundtrack, Susan Brand for "Day-O, A Caribbean Cartoon Caper"

19. George Griffin ruminates over the impact of winning "Best Film of 1995" , "A Little Routine."

20. Artist Douglas Hines.

21. Filmmaker Emily Hubley radiates at the post awards reception.

22. Matt Sheridan, Co-winner for First Prize in Direction for "Sophie"

23. Prudence Fenton awards John R. Dilworth a bottle of ketchup, for winning Second Prize in Animation for "Dirdy Birdy" and Third Prize in Animation for "Angry Cabaret"

What's All This Mean?

WITH ALL THE CONVERGING standards, protocols, companies buying other companies, and technology seemingly employing new features every month, the world of "multimedia" can be a confusing maze of unintelligible gibberish. Worse, people in my position are expected to understand and interpret the gibberish and make it understandable to the average person. I'm often asked to prophesies about where it's all headed. In truth, no one is certain right now where it's all going, but it's obvious that it's not stopping, so you'd just better hang on for the ride!

The only way to keep up with it all is to read everything you can about the "multimedia revolution". I read about 12 magazines a week, mostly by just skimming 90% of it, and then re-reading the articles that contain the tidbits of real information.

Thus, this month I've included a listing of resources that you can use to contact organizations devoted to understanding this phenomenon. Some things in this list actually generate more confusing noise than true information, but the weeding out process is something everyone has to go through. Some of this stuff is actually free - just lie and tell them you have 1000 computers, and you're responsible for buying a million dollars worth of new equipment each year. They will send it to you.

ASSOCIATIONS:

Note: Call for membership information and information on local chapters, publications, workshops and conferences.

SIGGRAPH (Special Interest Group on Computer Graphics)
Association for Computing, Machinery, Inc. 11 West 42 St. NY, NY 10036
212-869-7440
Comments: Graphics Professionals - more academia than commercial professionals

NCGA (National Computer Graphics Association)
2722 Merilee Dr., Suite 2000 Fairfax, VA 22031 703-698-9600
Comments: Graphics professionals

IEEE Computer Society
10662 Los Vaqueros Circle Los Alamitos, CA. 90720. 714-821-8380
Comments: Graphics professionals technical

IICS (International Interactive Communications Society)
2001 S. Street NW Washington D.C. 20009. 202-462-8888
Comments: User group- Interactive video/ CD-ROM - Corporate and independents

IVIA (Interactive Video Industry Association)
1900 L St. NW Suite 500 Washington DC 20036. 202-872-8845
Comments: Trade Association, Manufacturers and service providers.

SALT (Society for Applied Learning Technology)
50 Culpepper Street, Warrenton, VA 22186. 703-347-0055
Comments: Educational and Corporate teachers/trainers - CBT and IV.

NAB (National Association of Broadcasters)
c/o 1771 N. St. NW Washington DC 202-429-5350
Comments: Television Industry professionals, engineers

Listings in this guide do not represent endorsement by Vanguard Media Corp. or by ASIFA-East
Availability of products is subject to change without notice.

BARRY PURVES CONTINUED FROM PAGE 5

"And I also tried to make the set very shadowy and the space very fluid as well, so you didn't quite know where the parameters of the set were. I use the mirrors a lot so you see people in them and are not quite sure where you are.

DAVID: Can we talk about the camerawork in SCREENPLAY for a moment. The point in that film at which you change from a static camera angle (with the audience looking at the set) to a situation in which the camera is all over the place, is synchronized with a sudden change in mood from very gentle to violent.

BARRY: The logic of that is that the first 9 1/2 minutes of the film is told straight to the audience by the narrator who tells us everything we need to know, contrasted with the more filmic way of telling the story where the camera becomes the storyteller and where the camera shows you what you need to know. The narrator became redundant, so I killed him.

DAVID: The killer breaks through the set from behind.

BARRY: He jumps off the page, as it were. He's destroying the illusion of the screens, and suddenly introducing a 360 real world.

DAVID: Is the reality behind the screen the same as your reality in front of it? You the artist have destroyed this narrator. Have you identified with this killer, made him your proxy?

BARRY: God, that's a complicated question. As he comes through the screen, he is bringing a 360 world with him, and he's bringing colors we haven't seen before. What also changes are the faces of the puppets. They have no Kabuki makeup on, no rich theatrical costumes. All they have are the sheets they are wearing. The set is suddenly solid. There's no artifice about the set, and suddenly we can see the suggestion of the world outside the frame. Whereas the first nine minutes, the frame is the world, I change all that in the end by having it all in a book. And you can see the puppets are sitting on the set as well. They've done their bit. This is my way of telling a story (about a story about a story). All these photos next to the book, are things that have influenced me. There's a picture of RIGOLETTO, of Shakespeare, of Christmas cards from the various festivals I've been to (Annecy, Hiroshima). It's what got me to this stage as, dare I say, an artist.

DAVID: With RIGOLETTO, you seem not to need the self reference.

BARRY: RIGOLETTO has enough difficulty telling the story straight, without my introducing any form of artifice. I tried to make RIGOLETTO as filmic as possible. I've tried to give the impression of it's being shot on three cameras, and have really tried to tell the story as naturalistically and filmically as possible. I tried to think how it would be done on stage mostly horizontally, from one viewpoint without close ups or anything. And then I just inverted all that and tried to tell the story from a million different viewpoints. What is difficult in animation is to give this impression that you're witnessing a spontaneous event. You usually have just one camera going in animation, so when I cut from shot to shot, I would deliberately start as strong gesture and have that character continue it into the next shot and would have irrelevant activity going on half in shot, half not, to suggest life beyond the frame.

DAVID: Were there things in RIGOLETTO you would have wished to do over again?

BARRY: I fear some people have the idea that these odd people called Animators have the luxury of playing with their films forever, tinkering with this rhythm, retiming that scene, honing that section, and that we have no contact with real business. Sadly, in practical terms this is nonsense. The schedule I was working to allowed no rehearsal (as drawing animators would have linetests), certainly no retakes for anything less than the camera chewing the film up. Everything is a bit like a dress rehearsal. Having got through it, you then know what works well, and what doesn't, but sadly there is no chance to change things. In spite of my lofty aspirations, we are still basically a rather understaffed factory having to churn out X seconds of film a day, making a product that has to meet certain requirements in a ridiculously short amount of time. What was particularly difficult was once we'd shot a scene and moved on, I couldn't go back because, in addition to the time factor, maybe the set had been destroyed. As I started to assemble the film, I could see there were things I'd like to have done differently. This is why there is this confusion with what actually happens with the death of Gilda. I couldn't really see how it was going to work until I'd seen the whole film.

DAVID: When you were making RIGOLETTO, did you have an audience in mind?

BARRY: Yes, We were told to make the film interesting for first time people to opera, people who had never been to a theater and didn't know what the story was about. And we had to make it an interesting dramatic experience.

DAVID: After the great success of SCREENPLAY, as you were making RIGOLETTO, did you anticipate as much success?

BARRY: I don't think RIGOLETTO will be as successful. There's the prejudice against opera. The length is also against it to some extent. It has been turned down by festivals and TV stations because they say they don't like opera.

DAVID: Knowing this, would you do it again?

BARRY: Yes. It was something I believe in and all I can say is you go to any opera house in the world and it's sold out. So there are a lot of people who do like opera, and I adore opera and I like the way music can heighten the emotions and the story. It becomes quite a big experience. Some of the stories in opera are ludicrous but the whole experience of the spectacle does touch something. END

Calendar

March

7-28 Weekly at 9:30 pm/Channel 3 "Animated Women"

8 ASIFA-East Board Meeting,Buzzco,6:30.

9 NYU Stop Motion Puppet Symposium, NYU Basement, 6:30 pm.

17 ASIFA Screening - CD-Rom Panel, 6:00 at NYU

24 Deadline Submissions for April ANYMATOR

April

5 ASIFA-East Board Meeting, Buzzco, 6:30.

7 NYU Student Animation Festival, 8:00 pm, Town Hall, 123 West 43rd Street.

by Laurie Edmonds

Well, I caught up with a handful or 3 of the cool people who won the 1995 ASIFA-East Animation awards to find out what they are doing NOW. Here's what I found out:

BILL PLYMPTON - First Prize Animation for "Nose Hair"

Bill is just finishing a Bill Plympton CD-ROM with the company, 7th Level. The characters are from "Push Comes to Shove" (the segment where the two gentlemen in suits beat the crap out of each other) from "The Tune" (one of Bill's feature films.) Also, animation for Microsoft's new Windows '95, coming out in the Spring. He's also finishing two minutes of animation on the feature "Bad With Numbers" starring Tia Carrere.

EDWARD BAKST - Professional Films Under One Minute/Best in Category "The Clock"

He's doing a package of station IDs for the new Fox movie channel FxM, he's working at the Image Group. Incidentally, "The Clock" won First Prize in the TV station ID category in Imagina, Monte Carlo.

MACIEK ALBRECHT - First Prize in Design "Close to You".

He's getting ready for an MTV spot for ID. Maciek's designing for Curious Pictures, combining cutout animation and live action, and continues to draw his editorial illustrations.

LAURA MARGULIES - First Prize in Professional Films Under One Minute "Capoeira"

She's doing character design for "The Head" and prop design for "Beavis and Butthead" for MTV. She's expanding on her 10 second film using oil paint on glass, in addition to a few other projects utilizing live-action, dance movement and interesting narrative.

JOHN SCHNALL - First Prize in Concept - "Opposing Views"

He's working on his next film - combines still photo pixillation and every other technique he can think up. John and Steve Dovas did animation on the Honda commercials recently completed at George Griffin's studio Metropolis Graphics. "Opposing Views' was recently shown in the Black Maria Film Festival. It was a prize winner in the New Jersey Film Festival and also in the Spike and Mike festival. (That film gets around!)

MO WILLEMS - Second Prize/Concept "Suzie Zabloozie and the Letter F"

Mo's directing through Curious Pictures, a spot for Nickelodeon and The Cartoon Network. "Another Bad Day for Philip Jenkins" is the name of a 2 1/2 minute personal film he just completed.

KAREN DISHER - Third Prize in Student Films "Chunk"Educated at NYU film school, Karen's been doing layout at "Beavis and Butthead" for the last nine months. She's also at work on a 10 second ID spot for MTV.

FRANK GRESHAM - Third Prize in Design "Beginning/Middle/End/Horn and Seal Ball Trick"

Frank's at work on character design for ESPN #2 at Jumbo Pictures.

SUSAN BRAND - First Prize/Professional Films Over One Minute "Day-O"

Just finished a film she's been working on since '85 - it's getting attention from distributors. Mark Merek is the artist, animation by Tony Eastman. She's spent the last 3 years learning to master the Mac and doing cel animation in a digital environment. Currently, Susan is working with R. Greenberg to develop visual assets for 2 games on CD-ROM and video games platform.

Thank you everyone! *Schmoozilla*

PS Please excuse any mix or mistake, it's my first time doing this column! Also, if you'd like to post any news or notes with Shmoozilla, please leave a message at 212-724-1110 ext. 2000 or contact Laurie Edmonds at 212-724-2800.

Film Festivals

NEW YORK QUICKTIME FESTIVAL On March 9th at Pratt Manhattan. For more info: Andrew, 212-460-5118

THE NEW YORK UNDERGROUND FESTIVAL *March 23rd - 26th* This year's festival will feature an interactive program. Last year over 15,000 attendees. For more info: Marcel: 212-925-3440.

MELBOURNE INTERNATIONAL FILM FESTIVAL Now in its 44th year, the festival is Australia's oldest and most eclectic. Categories include experimental and animation in the short film competition. Films must have been completed since January 1994. Deadline: March 17th. Contact: Tait Brady, 207 Johnston Street, PO Box 2206, Fitzroy 3065, Melbourne, Australia. Telephone: 011 61 3 417 2011. Fax: 011 61 3 417 3804.

NATIONAL EDUCATIONAL MEDIA MARKET More than 50 distributors and publishers specializing in educational and broadcast markets worldwide attend this most comprehensive market for educational media. Categories include: animation, children's programming, classroom and curriculum, health and medicine and others. Deadline: April 13th. Contact: National Educational Media Market, 655 13th Street, Oakland CA, 94612. Phone: 510-465-6885. Fax: 510-465-2835.

FANTOCHE INTERNATIONAL ANIMATION FESTIVAL Baden, *Switzerland September 26 - October 1, 1995* This is the first year for this festival, located in Baden, Switzerland. The festival will "fully embrace the fantastic and illusionary world of animated film. In this field of tension, FANTOCHE enables unusual insights and discoveries beyond the realms of animated film."

The event will take place every two years. All filmmakers and others interested in animated film are warmly invited to participate.

For more information:

Fantoche Internationales Festival fur Animations film, Ottikerstrasse 53, CH-8006, Zurich.

Submit your films to:

WNYC-TV seeks films for new primetime series on NY independents. Pays $35 per hour. Contact: NY Independents, c/o WNYC-TV, One Centre Street, Room 1450, NYC 10007.

ReResources

Wanted - Used Animation Tables We want worn out and crappy looking ones to keep with the image of our studio. If they have initials carved in, or an old Tweety Bird sticker on 'em that is even better. We don't have much money of course, but here is an excuse to buy a new table to impress your friends in the know. Fellow animators will say "Wow that's a new table I see ya got there, you must be doing well - how would you like to work on this little feature film project I'm doing with George Lucas?" (Also seeking Acme or Oxberry punch)
Contact Michael Pinto at 212-242-5317 or call the ASIFA-East BBS.

For Sale: Animation Column 5 Feet with gear head, hand crank and camera bracket. $1,000 or best offer. Call: 212-713-5748 days or 201-656-7232 evenings.

Some Assembly Required: A new group is forming in Long Island (Nassau County) N.Y.! Let's get together and watch those same Saturday morning cartoons, kids' shows, and TV commercials that we grew up with in the 1950's, '60s and '70s! Anyone living in or near Nassau County who is interested in meeting with us, please send e-mail to: ELguy@aol.com, or call (516) 593-TOON and leave a message. Now, on with our show!

Animators, inbetweeners, or professional artists interested in animation wanted for Full Time of Freelance. Must be experienced in classical and 'European' style animation. Cel animation only. Professional artists with no animation experience please send portfolio, including life drawing to be qualified for training. Send all reels and portfolios to: Zander's Animation Parlour c/o Jennifer Scheerer, 118 East 25th Street New York, NY 10010

Pacific Data Images-Sunnyvale California Computer graphics and special effects studio dedicated to providing innovative solutions for film and commercial clients. Current projects involve a test for a 3D stereoscopic, 70mm film for Warner Brothers, animating some of their traditional characters. Immediate openings for both traditional and computer animators. Full time and contract positions are available either for mainstream commercial in-house projects or for this Warner Brothers short. Please send your resume and reel to: Marilyn Friedman, Pacific Data Images, 1111 Karlstad Dr., Sunnyvale, CA 94089. No phone calls please.

Fox Feature Animation 3D Supervisor 3D Supervisor, someone with 5-10 years experience in 3d and a background in classical animation. Join Fox Animation at its new state-of-the-art studio in Phoenix, Arizona. Send resume and demo tapes to: Tom Miller, Dept. M-10, 2747 East Camelback Road, Phoenix AZ 85016. Fax: 602-808-4699.

ELECTRONIC MAGAZINE/CALL FOR SUBMISSIONS! The premiere issue of a new 'shareware.' electronic-format magazine showcasing works in the creative arts is currently in production. It will be interactive multimedia, distributed via online services.

All professionals, students, and amateurs in any creative discipline (i.e., drawing, painting, animation, photography, or other visual art; poetry, short stories, or other written word; music, spoken word, sounds or other auditory arts) are invited to submit creative works for potential inclusion in this or future issues of the magazine.

Works may be created with a computer, with a combination of computer & traditional techniques, or completely via traditional techniques and scanned or digitized. Please save your work in standard file formats.

Send your Creative Works via e-mail to: C Jablonski @ aol.com. Or mail your work on standard media to: Carl Jablonski/8 Daisy Way/Paramus, NJ 07652-4305.